

**SHINING TIME STATION**

**"MOVIE COMES TO TOWN"**

BY

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From characters and storylines created by  
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SECOND DRAFT  
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SCENE 1  
(MAINSET)

(STACY IS ALONE AT THE TICKET  
BOOTH, WORKING.)

(SRX: PHONE RINGS. STACY PICKS IT  
UP.)

STACY (INTO PHONE):

Shining Time Station,  
Stacy Jones speaking...  
Yes, Mr. King. What can  
I do for you?... Yes,  
sir. Billy's got the new  
freight schedule... Okay,  
I'll call you back.

(STACY HANGS UP, CROSSES TO  
BILLY'S, EXITS, THE STATION IS  
EMPTY FOR ONE BEAT, THEN ENTER  
BARRY, THE DIRECTOR, MIDDLE-AGED  
HOLLYWOOD TYPE: BALD, BASEBALL  
CAP, HAWAIIAN SHIRT OR ARMANI CHIC:  
SILK SHIRT, LOOSE TROUSERS,  
SEDIGNER LOAFERS, NO SOCKS.)

(MR. CONDUCTOR POPS IN, STALKING  
BARRY.)

BARRY:

I don't believe... It's  
classic. Perfect! Look  
at this place. If these  
walls could talk --

(SFX: TRAIN ENTERING STATION, AS-

(BARRY WALKS AROUND, STAKING OUT  
THE STATION, LIKE A THIEF OR  
LOCATION SCOUT. STARING AT  
EVERYTHING, HE FRAMES CAMERA SHOTS,  
USING HIS HANDS AS A LENS. QUIET  
AND INTENSE, HE MISSES-)

(MIDGE SMOOT ENTERS, JUST OFF THE  
TRAIN. SHE DUSTS HERSELF OFF, THEN  
SEES BARRY STALKING. SHE FOLLOWS  
HIM. HE DOESN'T NOTICE HER, UNTIL  
HE STOPS SHORT AND SHE BUMPS INTO  
HIM.)

SCENE 1 (CONT'D)

MIDGE:

Oh, don't mind me!  
Pretend I'm not here.  
I'm a fly on the wall,  
midning my own business.

BARRY:

And look at you.  
Perfect!

MIDGE:

Oh? You really think so!

BARRY:

These walls can't talk  
but you can. I bet  
you're the eyes and ears  
of this town. You know  
everything and everyone.  
Right?

MIDGE:

Everyone except you.

BARRY:

How refreshing. Someone  
who doesn't know me.  
That's so rare since I've  
become famous. I'm Barry  
Prince.

(PAUSE. MIDGE DOESN'T REACT.)

The director. The film  
director.

MIDGE:

You make movies?

BARRY:

You bet, Toots. You know  
my work?

(SHE DOESN'T BUT PRETENDS TO. IT'S  
EASY. BARRY COULD NEVER IMAGINE  
SOMEONE WOULDN'T KNOW HIM.)

SCENE 1 (CONT'D)

MIDGE:

Well, Mr. Prince. I am  
very thrilled to meet  
you.

BARRY:

Of course you are!... Now  
I need some information,  
Miss-

MIDGE:

Smoot, Midge Smoot. Ask  
away. I'm an actress  
from way back. You  
werem't even born when I  
played my first Carmen  
Mirimba.

BARRY:

Oh no. Not an actor. I  
need someone who really  
works here.

(FELIX ENTERS IN HIS BUS DRIVERS'  
OUTFIT.)

BARRY (CONT'D)

Oh good. Just the man I  
want to see. Hi, I'm  
Barry Prince.

MIDGE:

The director. The famous  
director. We were just  
talking about the old  
days-

BARRY:

I want to make a movie  
and I need your help.

FELIX:

You do? A movie? Me?

SCENE 1 (CONT'D)

BARRY:

I'm not sure. I still  
have a big decision to  
make, but I know I want  
to get this on film.

(HE GESTURES GRANDLY TO THE  
STATION)

The past, the railroad,  
the classic America  
thing...

(BARRY PUTS HIS ARM AROUND FELIX.)

What are you doing now,  
pal?

FELIX:

Mostly stage work. I act  
in The Shining Time  
Community Players.  
But... acting is acting.

(BARRY DROPS FELIX, TURNS ON HIM IN  
DISDAIN.)

BARRY:

Another actor! Help. I  
thought you worked on the  
trains as a conductor or  
ticket taker. What is  
that outfit you're  
wearing?

MIDGE:

Felix is our bus driver-

FELIX:

ACTOR! The bus is a... a  
hobby.

SCENE 1 (CONT'D)

BARRY:

I need to see the people  
who work here. Look, I'm  
a busy man. Right now  
I'm late for a meeting  
with the Mayor of East  
Shemp.

FELIX:

My bus is outside. I'll  
run you right down there.

MIDGE:

And I'll line up the  
people here you should  
see. Stacy Jones runs  
the station; Billy  
Twofeathers-

(BARRY NODS, IMPATIENTLY.)

BARRY:

Ok. Just say I want to  
see them here. Don't  
mention the movie.

(MIDGE NODS. BARRY AND FELIX EXIT.  
LIKE A STUDIO EXEC WITH AN  
ASSISTANT IN TWO, BRIEFING HIM.)

FELIX (V.O.)

I've done Cyrano, Romeo,  
American Buffalo...

(MIDGE ALONE, IS BURSTING WITH  
ENTHUSIASM. SHE HOLDS IT ONE  
SECOND, THEN EXPLODES.)

MIDGE:

(CALLING) STACY! BILLY!  
Come out. Come out,  
wherever you are.  
Hollywood is calling!

(STACY AND BILLY RUN OUT.)



SCENE 1 (CONT'D)

STACY:

Midge! Are you all  
right?

MIDGE:

I've been discovered.  
I'm going to be a movie  
star.

BILLY:

Hold on here Midge.  
What's this all about?

MIDGE:

A director - my friend  
Barry Prince, the famous  
director - is in town to  
make a movie. here.  
And, hold tight. I told  
him about you two. He  
wants to see you both.  
He loves your work.

STACY:

Why would he want to see  
us?

MIDGE:

To give you parts in his  
movie!

BILLY:

What kind of movie?

MIDGE:

I can't say... Okay. One  
clue.

(MIDGE GESTURES TO THE STATION, ALA  
BARRY.)

It's about this... A  
classic.

(MIDGE PUTS HER ARM AROUND STACY,  
ALA BARRY.)

SCENE 1 (CONT'D)

MIDGE (CONT'D):

Stacy, dear, I know  
you'll get a nice little  
part. You're young and  
pretty. But  
inexperienced. So watch  
me. See how I work-

BILLY:

Midge, did you forget  
that STacy used to be a  
professional actress?

(MIDGE, MIFFED, TAKES HER ARM FROM  
AROUND STACY.)

MIDGE:

Then she can be my  
understudy!

(MIDGE LOOKS AROUND, RESTLESSLY.)

Well, I must run! I've  
just got to let people in  
on this. Ta Ta!

(EXIT MIDGE WITH A GRAND DAME  
FLOURISH.)

BILLY:

That Midge. She'll get  
all sorts of folks  
tangled up in this rumor.

STACY:

I wonder what started it?

BILLY:

Who knows, with Midge.

(STACY AND BILLY SMILE REASSURANCE  
AT EACH OTHER, THEN PAUSE AND SLIP  
INTO DAYDREAMING.)

BILLY (CONT'D)

Imagine, me in a movie!



SCENE 1 (CONT'D)

STACY:

It'd be fun.

BILLY:

Sure would... Get to tell  
your friends about it.

STACY:

A movie's big news.

BILLY:

Sure is... Bigger news  
than a circus train.

STACY:

Well, I'll believe it when  
I see it. Anyway, let's  
get back to work. We've  
got to finish that  
freight schedule.

BILLY:

Right. If we don't,  
we'll have freight cars  
backed up from here to  
Dillylick.

(BILLY AND STACY NOD AND GET TO  
WORK.)

SCENE 2  
(INT. JUKEBOX)

TEX:

Did you hear that? A  
movie? It's our big  
chance to get out from  
under Schemer.

DIDI:

Yeah, Schemer's kept us  
locked up in this dump  
long enough. It's  
about we got our big  
break.

GRACE:

Let's go to the director  
before Schemer. He'll  
ruin everything.

TITO:

Yes! We gotta audition  
and blow this movie  
cat's mind. Tell you  
what we're gonna do--

(THEY JUMP IN WITH OVERLAPPING  
ANSWERS)

TEX:

I'll write a new country  
song.

DIDI:

A rock sound track sells  
movies.

GRACE:

A movie needs soul. I'll  
sing.

REX:

It needs a hero, like me.

SCENE 2 (CONT'D)

TITO:

Stop. It's a movie.  
Think big. Action. Fun!  
Now, what's the most fun  
movie ever made? That  
old singin', dancin',  
hoopin', hollerin',  
laughin', cryin', cast o'  
thousands, big screen  
musical. So my idea is,  
we're gonna do for Mr.  
Prince.

DIDI:

What if he's got his own  
ideas?

TITO:

If he's asking those  
guys for help, he's got  
nothin'. He's  
desperate. So get to  
work.

SCENE 3  
(MAINSET)

(STACY IS LOOKING IN A MIRROR,  
DOING FACES, ACTING "A" FOR ANGER,  
"B" FOR BORED, "C" FOR CRANKY, "D"  
FOR DISGUSTED, "E" FOR EXCITED.  
DAN, KARA AND BECKY ENTER, EXCITED.)

DAN:

Stacy, what are you  
doing?

STACY:

Oh, just some expressions  
I learned in acting  
class.

(THE GIRLS TURN TO DAN  
TRIUMPHANTLY.)

BECKY:

See, it's true. The are  
making a movie at Shining  
Time Station.

BECKY:

I told you a movie was  
coming.

DAN:

I thought you were teasing us.

KARA:

Are you going to be in  
it? Are famous movies  
stars coming here?

STACY:

No. It's not true. It's  
just Midge Smoot, with  
her wild imagination,  
spreading rumors.

BECKY:

But my Mom met the director  
at Barton Winslow's store.

SCENE 3 (CONT'D)

(STACY REACTS, AMAZED. BECKY IS ADAMANT.)

STACY:

Really, you mean it's true?

BECKY:

That's what my Mom said.  
Isn't it awesome?

(THE KIDS GET A STARSTRUCK LOOK>)

BECKY:

Are you the movie star?

DAN:

I wish I could be in that  
movie.

STACY:

Maybe you can.

BECKY:

What do you mean?

STACY:

Midge said the director  
was coming to see me and  
Billy about being in his  
movie. But there's too  
much work at the station,  
we can't be in any  
movie.

(THE CHILDREN VENT SOME  
DISAPPOINTMENT.)

But maybe there are  
children's parts you  
could try out for.

(THE CHILDREN CHEER UP INSTANTLY.)

DAN:

Can we? We're not  
actors.

SCENE 3 (CONT'D)

STACY:

Acting takes a lot of imagination. You've got to be as real and honest as you can in a make-believe situation.

BECKY:

Can you help us?

KARA:

Can you show us how?

STACY:

I've got an idea; let's try something. I'll start doing an imaginary character. When I point to you, you jump into the story as another character. Say a few lines, then point to someone else who starts acting.

(THE CHILDREN NOD, EAGER TO TRY.)

Okay? Now let's see... I know. We'll do Cinderella. Okay?

(STACY STANDS WITH THE CHILDREN.)

Now, don't think. Act. One, two, three, jump in. Ready?

(STACY POINTS TO DAN WHO STANDS TALL AS HE UNWRAPS AN IMAGINARY SCROLL AND PROCLAIMS.)

STACY/DRUSILLA

Oh, look. A messenger from the palace. The king sent him.



SCENE 3 (CONT'D)

DAN/MESSENGER

Everyone in this kingdom  
must come to the palace  
ball. The prince must  
choose a wife.

(DAN POINTS TO KARA.)

KARA/GRISELDA

Oh goodie. A ball. I'll  
wear the most beautiful  
gown.

(KARA FORGETS TO POINT. PAUSE.)

STACY/DRUSILLA

No, I'll wear the most  
beautiful gown. (TO  
BECKY) What about you  
Cinderella?

BECKY/CINDERELLA

Me? I don't have any  
gowns.

(BECKY POINTS TO KARA.)

KARA/GRISELDA

That's okay. I'll lend  
you one.

STACY:

(WHISPER) You're the  
wicked step sister. Be  
mean.

KARA/GRISELDA:

You? In those rags.  
Yuck. The king doesn't  
want you at his grand  
ball!

DAN:

(ANGRY) He does so, you  
bully. He said everyone!  
I should know!

SCENE 3 (CONT'D)

(STACY CLAPS, TO PULL THEM BACK INTO THE GAME.)

STACY:

Braco. Great. You're really into it. That was terrific.

(MR. CONDUCTOR APPEARS, HIS HEAD UNDER A BLACK CLOTH OF AN OLD MOVIE CAMERA, WITH A TRIPOD AND CRANK, WHICH HE TURNS AS HE FILMS THEM.)

MR. CONDUCTOR:

Go on. Don't stop. Keep going.

BECKY:

Peek a boo, Mr. Conductor. Are you playing hide and seek?

(HE STICKS HIS HEAD OUT FROM UNDER THE CLOTH.)

MR. CONDUCTOR

No. I'm shooting amove. With all this talk about movies, I thought I'd make one myself.

DAN:

With that old thing? No way. Cameras are complicated, with zooms and booms and ... er, stuff.

MR. CONDUCTOR:

Maybe now, but this old thing works. A camera is very simple.

(MR. CONDUCTOR USES THE CAMERA TO DEMOnSTRATE.)

SCENE 3 (CONT'D)

MR. C. (CONT'D):

You see it's just a black box (like this) with a pin hole lens (here) for light, and special paper, or film (in there) - to catch what the lens sees.

(HE LIFTS FINGER OFF LENS.)

That's how pictures are made.

BECKY:

But we're talking about movies.

(MR. CONDUCTOR TAKES A FLIP BOOK, AND FLIPS IT.)

MR. CONDUCTOR:

Movies are just pictures on film moved fast, like this. See? So fast the eye sees them as one moving picture.

(MR. CONDUCTOR HOLDS A SPOOL OF FILM IN FRONT OF A LIGHT TO DEMONSTRATE.)

See the train? Now I'll make it speed by moving the film fast-

(BUT AS HE TRIED TO SPEED THE FILM, HE GETS ALL TANGLED UP IN IT. IT'S A MESS.)

Like this. Wait! Oh, no! I can't move it fast enough to show you. I need a projector.

(THE KIDS SMILE INDULGENTLY. THIS IS KID STUFF. THESE HIGH TECH 90'S KIDS ARE FAR BEYOND THAT.)

SCENE 3 (CONT'D)

DAN:

That's okay; we get it.  
Thanks.

MR. CONDUCTOR:

As a kid I used to go to  
the movies, hop in the  
projector and ride the  
film reel as it turned.  
It was like my own Ferris  
wheel.

(THE CHILDREN LOOK AMUSED.)

BECKY:

Did you ever watch the  
movie?

MR. CONDUCTOR:

Sure. I love movies.

DAN:

Especially one with  
speeding trains, right?

MR. CONDUCTOR:

No. Trains are my real  
life. I go to movies to see  
beyond my little world.

DAN:

What's your favorite  
movie?

MR. CONDUCTOR:

It's hard. I've seen so  
many: Little Big Man, The  
Little Arc, Little Lord  
Faunterloyle, Little Miss  
Marker... My favorite was  
one about a movie  
theater: "The Smallest  
Show on Earth." But they  
ruined it when they  
changed the name to "Big  
Time Operators."

SCENE 3 (CONT'D)

KARA:

Well soon you'll have a  
new favorite -- the movie  
we're going to be in.

(THE KIDS ARE CLEARLY BITTEN BY  
MOVIE FEVER. AS THEY TALK, THEIR  
EXCITEMENT GATHERS STEAM.)

DAN:

Yes. We're going to be  
in a real movie.

BECKY:

Maybe with famous movie  
stars.

KARA:

When the movie comes out,  
if everyone loves it,  
we'll be famous too.

DAN:

And rich and live in a  
mansion.

DAN:

We'll do everything we  
want to.

BECKY:

We won't have to go to  
school.

KARA:

We'll hire people to get  
us whatever we want.

(MR. CONDUCTOR AND STACY LOOK  
STRICKEN.)

SCENE 3 (CONT'D)

BECKY:

But we won't get all  
stuck up or snobby and  
spoiled. We'll still be  
ourselves.

MR. CONDUCTOR:

Well, that's a big  
relief.

STACY:

I don;t want to  
discourage you, but you  
may not get a part. Or  
only a very samll one.

(MR. CONDUCTOR GETS A MISCHIEVOUS  
LOOK.)

MR. CONDUCTOR:

(SMILES) A very small  
part?

STACY:

Most children's parts are  
small.

MR. CONDUCTOR:

Well, if small parts are  
for small people, then  
shouldn't the biggest  
small part go to the  
smallest person -- like  
me?

(STACY AND MR. CONDUCTOR LAUGH.)

STACY:

I don't see why not?  
The biggest small part  
may be perfect for you.

BECKY:

(TO MR. CONDUCTOR) Oh,  
could you be in it? (TO  
STACY) Could he?



SCENE 3 (CONT'D)

KARA:

It would be so cool if  
you were in our movie.

MR. CONDUCTOR:

First it's the movie.  
Now it's your movie?  
Things are moving quickly  
since this movie came to  
town.

SFX: ANIMAL NOISES FROM THE YARD:  
(DISCONTENTED COWS, MECHANICAL  
SOUNDS OF FREIGHT TRAINS BEING  
BUMPED, COUPLED.

STACY:

Everything's moving  
except the freight. If I  
don't get back to work on  
that schedule -

MR. CONDUCTOR:

Don't count your chickens  
before they're hatched.  
If I were you, I wouldn't  
count anything.

(EVERYONE STOPS SHORT.)

STACY:

Do you know something we  
don't?

BECKY:

Are there no parts for  
kids? Have you heard  
anything?

MR. CONDUCTOR:

No, I haven't but you  
remind me of Thomas's  
friend, Henry.

(MR. CONDUCTOR BLOWS HIS WHISTLE  
AND WE GO TO:)

(SPFX: THOMAS INTRO FX)

SCENE 4

(VT: TTE, "TENDER ENGINES")

SCENE 5:  
(MAIN SET)

(MR. CONDUCTOR IS SMILING AT THE  
KIDS, AS IF THEY GOT THE POINT.  
THEY DIDN'T.)

BECKY:

Poor Henry! That was so  
mean.

MR. CONDUCTOR:

Was it mean? Or did  
Henry deserve it?

KARA:

Why, for showing off?

DAN:

Or for picking on Gordon?

BECKY:

Whatever. I feel sorry  
for him.

MR. CONDUCTOR:

Well, Henry really  
brought it onm himself,  
didn't he? He got all  
excited about how grand  
he'd be with all those  
extra tenders - before he  
knew what they really  
were.

DAN:

Yeah, but what does that  
have to do with us?

SCENE 4 (CONT'D)

MR. CONDUCTOR:

Aren't you doing the same thing as Harry now? You're letting day dreams run away with you. You don't even know for sure there is a movie, or what it's like, or if you can be in it, but you're already famous stars.

(MIDGE SMOOT ENETERS IN FULL CARMEN MIRANDA GEAR, DOING A LITTLE SAMBA.)

Oh no! This whole town has a bad case of movie madness.

(MR. CONDUCTOR DISAPPEARS.)

STACY:

Midge! Interesting costume.

MIDGE:

Costume? What costume? This? I wore this fifty years ago today in "Flying Down to Rio". I was Carmen Con Gusto.

STACY:

I thought it had to do with a certain director and a movie.

MIDGE:

He's here? Where? Oh, no --

(MIDGE WHEELS AROUND, LOOKING FOR THE DIRECTOR. THIS SENDS FRUIT FLYING. KIDS SCRAMBLE FOR IT, TRYING NOT TO GIGGLE. SCHEMER WATCHES)

I must get this fixed.

SCENE 4 (CONT'D)

STACY:

Don't go. I can do that.  
Billy's got a glue gun  
in his shop. Let me  
finish the freight  
schedule and I'll help  
you.

MIDGE:

I don't have time. I've  
got to rehearse. Oh  
dear...

(MIDGE EXITS GINGERLY, TRYING NOT  
TO DISLODGE FRUIT. AS SHE  
MANEUVERS, STACY HELPS HER. THE KIDS HUDDLE  
AND WHISPER EXCITEDLY)

DAN:

Stacy, When actors  
audition for a show do  
they wear costumes?

STACY:

No, but they get a prop,  
a hair-do, anything, to  
help them look and feel  
like the part.

(THE KIDS EXCHANGE A CONSPIRATORIAL  
LOOK.)

BECKY:

Uh, we have to go now.  
Bye.

STACY:

Sure. Call me if you  
need help.

(THE CHILDREN EXIT. SCHEMER  
TIPTOES OUT, TOO)

SCENE 6  
(INT. JUKEBOX)

(EVERYONE HOLDS A SCRIPT  
REHEARSING.)

TEX:

It's lonesome out there.  
Only the howl of coyotes  
and the hiss of rattlers  
for a lullaby.

DIDI:

It's lonesome here,  
without you.

GRACE:

Ask her not to go, you  
big lug.

REX:

Tex, the horses are  
restless.

GRACE:

"Horses is all you care  
about." I can't say this!  
It's not me.

(GRACE, DISGUSTED, THROWS DOWN HER  
SCRIPT.)

TEX:

You're purtier than any  
horse.

DIDI:

"Gee, do you really think  
I'm prettier than your  
horse." (TO TITO) Who  
wrote this? "Purtier  
than a horse?" It's  
terrible.

TEX:

Hey. That's my line.



SCENE 6 (CONT'D)

DIDI:

No, it's mine. It may be  
bad but it's mine.  
"Purtier than a horse."  
That's me.

TITO:

Cut! Cut! Forget the  
words. It's a musical.  
Cut to the song. When  
the director hears that,  
we'll be out of here so  
fast, Schemer will eat  
our dust. Star again.  
From the top!

SFX: EARTHQUAKE

SCENE 7  
(ARCADE)

(SCHEMER JUMPS INTO THE ARCADE IN AN ECLECTIC SUPER HERO PUMPED UP COSTUME. HIS UPPER MUSCLES NOW ARE HUGE, BLOWN UP BALLOONS.)

STACY:

Schemer, you scared me.  
I didn't recognize you.  
You look so different.  
So big.

(SCHEMER FIXES HIS MUSCLED PADDING, THEN FLEXES AND DOES HIS RAP SONG AS IF TO A HUGE AUDIENCE.)

SCHEMER:

My name is Schemer  
And I'm here to say  
I like to work out  
Every day.  
Yo! Check me out  
My muscles rule.  
Boss Schemer's on top.  
Yeah, I'm real cool.  
I'm unstoppable  
I never rest.  
Oh yeah, you know it.  
I am the best.  
Mega-Schemer, Super-Schemer,  
This is how it's done.  
Schemer Man is a super  
star,  
Yo, Schemer's Number One.

(HE LOOKS AROUND AND SEEING ONLY STACY, STOPS)

Hey, Miss Jones? Where's  
this director?

(SCHEMER BLOWS MORE AIR INTO HIS INFLATABLE MUSCLES.)

STACY:

I don't know, but a lot  
of people are waiting to  
see him.

(SCHEMER, MOUTH FULL OF HOT AIR, GESTURES "WHY")

SCENE 7 (CONT'D)

STACY (CONT'D):

I think everyone's  
hoping to get a part in  
his picture.

(SCHEMER EXPLODES IN LAUGHTER,  
GASPS, COUGHS.)

SCHEMER:

Oh, no. Oh please. Oh  
don't make me laugh with  
my mouth full. That's  
hysterical. Them?

(HE MAKES A DISMISSIVE GESTURE  
TOWARDS THE TOWN.)

Them! In my movie?  
That's so funny!

(HE LAUGHS DERISIVELY. STACY IS  
ANGRY.)

STACY:

What's so funny. Besides  
the idea that it's your  
movie, I don't see why  
you're laughing?

(SCHEMER MAKES A SHOW OF PULLING  
HIMSELF TOGETHER. HE PUTS ON A  
LONG FACE.)

SCHEMER:

No, you're right. It's  
not funny. It's really  
sad. All those people  
thinking they can be in  
show business.

(SCHEMER LOOKS AROUND WITH A  
SENTIMENTAL AIR.)

You know, I'll be sad to  
leave. It's a sweet  
little place. It was  
like home way back  
when...

SCENE 7 (CONT'D)

STACY:

You're leaving the  
arcade?

SCHEMER:

The arcade! Feh. Small  
time nowhere. The arcade  
is history. I'm going to  
be a movie star.

STACY:

Shouldn't you wait and  
see what happens? We  
don't know yet what the  
director needs.

SCHEMER:

Look, a star name sells  
tickets. All a movie  
needs is one big star:  
Flipper, Wayne, Schemer.  
Show biz is star biz.

STACY:

But movies use a lot of  
people.

SCHEMER:

Who was in Rocky I?  
Rocky. And in Rocky II?  
Rocky. Who knows who  
else was in it? Who  
cares?

(STACY GETS REALLY ANNOYED AT  
THIS.)

STACY:

Oh, Schemer. That is so  
self-centered, cruel,  
mean-spirited.

SCENE 7 (CONT'D)

SCHEMER:

Now, don't get all  
jealous, Miss Jones. My  
fame may be good for your  
railroad business. I  
have a little plan to  
soften the blow of being  
left behind unknown.

STACY:

I can't wait to hear  
this!

SCHEMER:

You know how Elvis fans  
go to Graceland. And  
they run bus tours past  
stars' homes in  
Hollywood. Well, we can  
work something out. If  
you give me a good rate,  
I'll make Shining Time  
Station Arcade into a  
national Schemer shrine.  
Maybe even the first stop  
on the tour of  
"Schemer, The Early  
Years."

STACY:

Schemer, you are  
unbelievable.

SCHEMER:

I know. Sometimes I'm so  
brilliant I scare  
myself.

(SCHEMER REACTS EXHUBERANTLY IN A  
BRIEF FLURRY OF KARATE KICKS. ONE  
WILD KICK AND KARATE CHOP TO THE  
JUKEBOX JOSTLES THE BOX. THE  
PUPPETS SCREAM "IT'S AN EARTHQUAKE.  
IT'S THE BIG ONE! WE'RE NOT EVEN  
IN HOLLYWOOD YET." IT HURTS  
SCHEMER'S HAND SO BADLY HE STARTS  
HOLLERING \*#!%#!!.)

SCENE 8  
(WORKSHOP)

(BILLY STICKS HIS HEAD OUT OF THE  
WORKSHOP. SEES IT'S SCHEMER MAKING ALL THE  
NOISE.)

BILLY:

Schemer, the one man  
crowd.

SCHEMER:

Bill, Bill! What do ya  
think? Last chance to  
get my autograph before  
I'm a movie star. Get it  
now, while it's still cheap.

BILLY:

Later, Schemer.

(BILLY CLOSES HIS WORKROOM DOOR.  
PAUSE AS HE HEARS HIS OWN WORDS,  
STOPS AND STRIKES A SELF-  
CONSCIOUSLY HEROIC STANCE.)

Hey, that wasn't half  
bad. "Later, Schemer."

(THINKS A BEAT THEN TURNS HIS BACK,  
FLEXES AND DROPS HIS VOICE, AND  
WITH A MENACING LOOK, TOSSES THE  
LINE OVER HIS SHOULDER)

I Said, "Leter Schemer."

If that foll Schemer can  
be in a movie, anyone  
can.

Imagine, me in movie...



SCENE 9  
(MAINSET)

(STACY IS WORKING AT THE COUNTER.  
FELIX ENTERS, DRESSED AS HOOK.)

FELIX (AS HOOK):

Where are you, you  
bloated wharf rat? As  
soon as I catch you,  
you'll walk the plank.

STACY:

That's so good, Felix. I  
never would have  
recognized you.

FELIX:

Then how did you know it  
was me?

STACY:

Your voice.

FELIX:

Do I sound mean enough?

FELIX:

I'm doing this for my  
audition because bad guys  
are such good parts. You  
really get to act.

STACY:

Oh I know. I always  
played cute perky girls  
or goody goods. But I'd  
love to play the villain.

FELIX:

What are you trying out  
for?

SCENE 9 (CONT'D)

STACY:

Me? Oh, no. I gave up acting to run the family business. And running a railroad is a full time job. In fact, if I don't hurry and finish that freight schedule, I'll have freight cars sitting in my yard instead of speeding to their destinations. This place will be a zoo.

SFX: ANIMAL NOISES FROM OUTSIDE

(STACY, CONCERNED, GOES TO LEAVE  
BUT... )

FELIX:

Stacy, before you go. What do you think of my costume? And my acting? Be honest.

STACY:

It's great. Just great...

(SHE IS UNCONVINCING. FELIX SEES  
AND WAITS.)

But... (PAUSE) Who are you?

FELIX:

I'm Hooook. Can't you tell?

STACY:

OH! It's just... Without a hook -- it takes time to get it.

FELIX:

I couldn't find a hook.

SCENE 9 (CONT'D)

STACY:

Make one out of... I  
know. Wire coat hangers.  
Just tape the point so  
you don't hurt anyone.

FELIX:

Stacy, you're wonderful.

(THE CHILDREN ENTER, DISGRUNTLED,  
IN MAKESHIFT COSTUMES: DAN AS A  
LOST BOY, KARA AS A HIP HOP DANCER  
IN BACKWARDS CLOTHES AND BASEBALL  
CAP AND BECKY AS CINDERELLA IN  
RAGS, PRE-GODMOTHER.)

STACY:

Look who's here! A  
wandering band of players  
to entertain us?

FELIX (AS HOOK):

It Looks like Peter Pan's  
Lost Boy. And which one  
of you girls is Wendy?

STACY:

You kids look great.

DAN:

No I Don't. I didn't  
have enough hair goo for  
good spikes.

KARA:

I Look like a geek. All  
my cool clothes were in  
the laundry.

BECKY:

You! I wanted to  
Cinerella but I only had  
this. I look so stupid.

SCENE 9 (CONT'D)

(STACY TAKES ONE LOOK AT THE COSTUMES. THINKS, THENS HE PULLS GLUE GUN, SCISSORS, HAIR GOOP, MAKEUP, COSTUME SCRAPS FROM HER DRAWER AND STARTS FIXING THE KIDS UP, MAKING THEM LOOK AND FEEL GOOD, AS SHE TALKS.)

STACY:

Well, I said you look great and I meant it. And if you let me put a few last touches on your costumes, I'll tell you a story.

FELIX:

Well, I better go make my hook before Mr. Prince gets back. Bye.

STACY:

Oh, Felix? When are the auditions?

FELIX:

I guess soon, very soon. Bye!

(EVERYONE AD LIBS GOOD BYES TO FELIX AS STACY STARTS TO FUSS, ESPECIALLY ON BECKY'S COSTUME.)

SCENE 9 (CONT'D)

STACY:

When I was a girl, my father took me to my first movie. Cinderella. I couldn't believe how wonderful her world was. Mice and animals talked to her. When she sang, birds sang along. I stood right up in the theatre and said, "This is so beautiful. I want to live here. Don't ever take me home." Everyone laughed, but I didn't care. I had only one thought. I must be an actress. I must be in this story. I must be in Cinderella. And now I finally got my wish.

(SHE STEPS BACK TO ADMIRE BECKY, TRANSFORMED.)

STACY/FAIRYGODMOTHER:

"Cinderella, I have but one command. You must return before midnight. If you are not, my magic spell will no longer work."

BECKY:

Oh, Stacy, thank you. You're the best Fairy Godmother ever.

(EVERYONE SMILES APPRECIATIVELY AT STACY, BEAMING AT THE KIDS, ADMIRING EHR HANDIWORK, UNTIL SHE IS "AWAKENED" BY-

SFX: HUGE ELEPHANT CALL FROM FREIGHT YARD

ON STACY'S REACTION:

SCENE 10

(MAINSET - LATER)

(EVERYONE, COSTUMED, SITS SLUMPED  
AND BORED, WAITING, EXCEPT MIDGE,  
POISED TO SAMBA, WHO PRACTICES HER  
STEPS SLOWLY, COUNTING ALOUD)

MIDGE:

On, two. Bump. Kick.  
No, one, kick. Two,  
smile. Toss ruffle.

DAN:

Boy, there's nothing to  
do...

KARA:

Hurry up and wait.

FELIX:

That's movie-making. Up  
at 6, into makeup,  
then wait and wait for your scene.

BECKY:

When I'm famous I'll hire  
someone to do my waiting.

(STACY AND BILLY ENTER FROM THE  
FREIGHT YARD. STACY CARRIES STRAW,  
A BROOM AND A PUMPKIN. DUSTY AND  
FRAZZLED, THEY DUST THEMSELVES OFF.  
STACY GIVES THE PROPS TO BECKY AND  
TURNS KARA'S BASEBALL CAP BACKWARDS  
AS BILLY CHECKS DAN'S WHEELS.)

SFX: MR. CONDUCTOR

(IN THE CORNER, MR. CONDUCTOR, UNSEEN,  
BEGINS TO FILM THIS SCENE. HE PANS  
THE CROWD.)

(BARRY THE DIRECTOR ENTERS.)

MIDGE:

Here he is! It's Mr.  
Prince.

SCENE 10 (CONT'D)

BECKY/CINDERELLA:

The Prince? The prince  
is here? Oh dear!

BARRY:

Hi, Toots.

(BECKY RUNS INTO THE ARCADE SHYLY.  
EVERYONE HOPS UP AND STARTS HIS  
ACT. DAN GRABS A SKATEBOARD AND  
TRIES TO GET SPACE. KARA STARTS  
HER HIP HOP CARTWHEELS. FELIX-HOOK  
PULLS A HOOK FROM HIS PIRATE  
SLEEVE, SNARLS AND CIRCLES TEH  
BEWILDERED DIRECTOR.)

FELIX:

'Whot 'ave we here,  
Cap'n?

MIDGE:

Ole, Mr. Prince. Watch  
this!

(SCHEMER JUMPS INTO THE ROOM, STOPS  
IN FRONT OF THE DIRECTOR, AS IF  
HE'S FACING HIM OFF)

SCHEMER-HERO:

Brace yourself, man.  
Schemster is here. The  
Ultimate Hero.

BARRY:

What's going on here!

(BARRY GOES TO PUSH SCHEMER AWAY.)

SCHEMER:

Watch it. Don't touch my  
body. My muscles are so  
hard you'll hurt  
yourself.

(THE DIRECTOR BACKS OFF, LOOKING  
SCHEMER AS IF HE'S MAD. SCHEMER  
GET "REAL" WITH HIM.)

SCENE 10 (CONT'D)

SCHEMER (CONT'D):

Now Barry, baby, I can go  
either way with this. I  
can start out big from  
the top or we can go do a  
gradual build 'til I'm  
huge for my fight scene.  
Or we could just have fun  
with it. It's up to you.  
You decide.

BARRY:

Out of my way, you fool!

MIDGE:

Yoo hoo, Mr. Prince.  
Over here. Get ready for  
my ba ba boom.



SCENE 11  
(JUKE BOX)

REX:

Do you hear that racket?

TEX:

Them's sick coyotes!

DIDI:

Her ba ba boom is way  
off.

GRACE:

Girl's go no natural  
rhythm.

(SFX: MAINSTAGE CHAOS LOUDER.  
TITO SHOUTS)

TITO:

Someone should put them  
out of their misery.  
Come on. Let's show 'em  
how it's done. Get ready  
for the finale. Places.

(PUPPETS SCRAMBLE TO GET INTO PLACE  
AND FALL ALL OVER EACH OTHER.)

SCENE 12  
(MAINSET)

(CHAOS. EVERYONE RUNS INTO EACH OTHER'S ACT)

(MIDGE SMOOT'S FRUIT IS FALLING. SHE GRABS IT, SMILING AT THE DIRECTOR. SHE PRETENDS IT'S PART OF HER ACT AND STARTS JUGGLING. FRUIT FLIES)

FELIX:

Watch it. You'll hurt someone.

SCHEMER:

Not me. Everything bounces off Super Schemer's Super Hide.

MIDGE:

Out of my way you stuffed bully!

SCHEMER:

Oh yeah. Lethal Woman and her Deadly Flying Fruit Salad. Ha, I'm so scared.

MIDGE:

How dare you speak to me like that, you bag of hot air.

(DAN TRIES TO MAKE ROOM TO SKATEBOARD IN THE SAME SPACE KARA TRIES TO HIP HOP AND BECKY TO DO GRAND JETE'S. IT'S A MAD HOUSE.)

DAN:

Clear the balloons! Make way for my back flip.

KARA:

Do you mind? I'm in the middle of my Electric Slide here...

SCENE 12 (CONT'D)

(SCHEMER KNOCKS INTO KARA AND DAN.)

SCHEMER:

Out of my face, maggots.  
Super-Schemer never  
appears with children or  
with dogs.

(HE LEANS DOWN TO THEM, ARMS LIKE  
COLOSSUS)

And which of you is which?

FELIX:

That's it. Now you've  
insulted Midge Smoot and  
the children. Excuse me,  
Schemer. You and I have  
to have a talk, man to  
man.

(FELIX GRABS SCHEMER'S SHOULDERS,  
ACCIDENTALLY PUTTING HIS HOOK INTO  
SCHEMER'S BALLOON BICEP, WHICH  
INSTANTLY, AND LOUDLY DEFLATES.

SFX: TIRE/BALLOON PUNCTURE AND  
DEFLATION

(SCHEMER IS DAZED THEN GRABS FELIX  
TO FIGHT)

SCHEMER:

Look what you've done...  
you human can-opener,  
you!

FELIX/HOOK:

It was an accident, a  
lucky one. Without your  
water wings, you'll walk  
the plank and drop  
straight down to feed the  
hungry fishes.

(FELIX KEEPS TRYING TO PUSH SCHEMER  
OFF, EACH TIME PUNCTURING OTHER  
BALLOON MUSCLES. EVERYONE IS SO  
INTO HIS ACT, NO ONE STOPS THEM.)

SCENE 12 (CONT'D)

(MIDGE SMOOT UPSTAGES THEM.  
DESPERATE.)

MIDGE:

Barry, dear. This is my  
big production number.  
The maracas start. And a  
one and a two-

SCENE 13  
(JUKEBOX)

(MIDGE SMOOT'S LINE ECHOES INTO  
THE JUKEBOX)

MIDGE (V.O.)

And a one and a two--

REX:

That's our cue!

(PUPPET SONG: "THERE'S NO BUSINESS  
LIKE SHOW BUSINESS")

SCENE 14  
(MAINSET)

(J.B. KING STANDS IN THE ROOM,  
SURVEYING THE CHAOS AND IS  
HORRIFIED)

J.B. KING:

What is going on here?

(EVERYONE STARTS TRYING TO EXPLAIN)

Silence!            Silence  
everyone.

TITO (V.O.):

What? he cut our finale?

(SFX: FROM THE JUKE BOX WE HEAR  
RAGGED ENDS OF MUSIC, SOUND OF  
ANGRY MUMBLING AND KICKED MUSIC  
STANDS.)

J.B. KING:

What is this riot in my  
station?            And the  
carnival of animals  
outside. Where is Miss  
Jones?

(EVERYONE CROWDS AROUND THE  
DIRECTOR.)

DIRECTOR:

Cut. Cut. Cut. Cut.  
Cut.

J.B. KING:

Miss Jones. Miss Stacy  
Jones?

(EVERYONE LOOKS, SUPRISED SHE'S NOT  
THERE.)

Proceed to the ticket  
office. Everyone is  
waiting for you.

(STACY AND BILLY ENTER, BILLY  
DRESSED AS INDIANA JONES WITH A  
WHIP.)

SCENE 14 (CONT'D)

BILLY:

I tell you, Stacy. It's  
my worst nightmare come  
true. A zoo train in the  
yard. Hungry animals,  
backed up freight and no  
clear track to ship 'em  
out.

(BILLY SNAPS HIS WHIP IN  
FRUSTRATION.)

J.B. KING:

Where have you been? I  
have been trying to tell  
you Mr. Prince was  
coming!

(HE INDICATES THE DIRECTOR.)

And now he's arrived. To  
be greeted by this!

(BECKY ENTERS FROM THE PLATFORM, A  
DAZED SMILE ON HER FACE, DRESSED AS  
CINDERELLA IN A BALL GOWN.)

BECKY:

The king and the prince.  
I am honored to meet you.  
Welcome.

(BECKY DOES A LOVELY CURTSEY TO  
BOTH MEN. KING IS TEMPORARILY  
SILENCED. BARRY IS INTRIGUED.)

BECKY/CINDERELLA:

Finally. We've all been  
waiting and waiting.

(SHE SMILES RADIANTLY AT MR.  
PRINCE. HE IS FLATTERED BY HER  
ADORING ATTENTION.)

BARRY:

Charming! Utterly  
charming.

SCENE 14 (CONT'D)

BECKY:

Utterly Charming? I  
thought your name was  
Prince Charming.

BARRY:

Witty, too. I like that.

BECKY:

It's a pleasure, Mr.  
Prince. We knew you were  
coming. Everyone was so  
eager to meet you.

BARRY:

Have we met? You look  
familiar.

J.B. KING:

You two know each other?

FELIX:

We all wanted to do  
something special for  
you.

J.B. KING:

Instead of doing your  
work?

BARRY:

Oh, so you're all fans of  
mine? How nice.

(EVERYONE SMILES RADIANTLY AT THE  
DIRECTOR, WHO SMILES BACK. J.B.  
KING IS ANNOYED.)

J.B. KING:

If you two will stop  
this... this. Barry, you  
and I have work to do.

(EVERYONE REACTS. "HUH?" STACY  
SNAPS TO)



SCENE 14 (CONT'D)

STACY:

"Barry?" Mr. King, the  
movie director, is a  
friend of yours?

J.B. KING:

Barry Prince? Of course.  
We're very close. His  
whole next movie is my  
idea.

BARRY:

Well, it was my idea but  
not til I met King, did I  
find the right trains to  
work with, and the right  
location to film.

(HE SURVEYS THE MADNESS AND MAKES A  
FACE.)

Or so I thought. Until I  
ran right smack into the  
middle of this... this  
carnival or-

MIDGE:

Rehearsal! We're  
rehearsing Our Flowering  
Cactus Ladies' Auxiliary-

FELIX:

Perez Pronto-Shining Time  
Players Community Theater  
All Star Musical Review.

BARRY:

Whatever it is, I can't  
do my documentary on  
trains here.

STACY:

A documentary? Anout  
trains! No actors, no  
dancers, singers. Just  
trains?

SCENE 14 (CONT'D)

BARRY:

(JUBILANT)

Yes, just trains. Isn't it perfect? And my films are always such big hits.

MIDGE:

They sound pretty boring to me!

(BARRY AND J.B. KING LOOK OFFENDED)

BARRY:

People want reality programs. And Barry Prince always gives the public what they want. I have a soft heart toward them, and they repay my kindness by buying tickets to my films.

J.B. KING:

He is a very successful man!

BARRY:

Apparently audiences can't get enough of real life -- and my name -- on the big screen.

(THE DIRECTOR SURVEYS THE CROWD WITH DISDAIN.)

But this place is anything but real. Which is why I will not film here. You've made my big decision easy. I'll shoot my movie in Eggyweg.

(HE TURNS ON THEM ALL AND SHOUTS AS HE EXITS.)

With no actors! Thank heavens.

SCENE 14 (CONT'D)

(THE DIRECTOR EXITS, J.B. KING AND SCHEMER IN HIS WAKE PURSUING HIM LIKE A HUNGRY AGENT.)

SCHEMER:

Stop, I'll give you a deal. I'll ship all your movie equipment to Eggyweg half price. I'll do food for the crew. I'll rent you a juke box, cheap. Wait! Barry, baby. Let's talk.

(EVERYONE STANDS, LOOKING EMBARRASSED. STACY BOWS HER HEAD AND WALKS TO THE TICKET BOOTH, EYES DOWN. CHILDREN FOLLOW HER. EVERYONE ELSE LEAVES, GRATEFUL TO GET AWAY.)

SPFX: MR. CONDUCTOR

(MR. CONDUCTOR APPEARS WITH HIS MOVIOLA CAMERA, A PROJECTOR AND A SCREEN. HE'S IN HIGH SPIRITS.)

MR CONDUCTOR:

How did it go? It looked great in my camera but I could only get part of the action. So much was going on. I see now why they invented a wide angle lens.

KARA:

It was a total disaster. Totally awful.

BECKY:

I am so embarrassed. I got all dressed up.

DAN:

I didn't. You made me.

SCENE 14 (CONT'D)

BECKY:

We put on a big show for nothing.

MR CONDUCTOR:

Mr. Prince thought you kids were good. Isn't that right, Stacy?

STACY:

He loved you. You could see.

BECKY:

Really?

DAN:

I still feel like an idiot.

MR. CONDUCTOR:

You shouldn't. I took courage to get out there and do your thing.

STACY:

You should be proud of that.

MR. CONDUCTOR:

It's just your fantasies ran too far ahead of you.

STACY:

I'm just sorry I got so distracted by movie business, I let my railraod work slip.

MR. CONDUCTOR:

Just think, if you were trains, you'd be movie stars now.

SCENE 14 (CONT'D)

(EVERYONE LAUGHS. THEIR SPIRITS  
ARE LIFTING.)

STACY:

Come on. Don't tease.

MR. CONDUCTOR:

The real tease is if  
you'd been just Stacy  
Jones of Shining Time  
Station, Prince would  
have certainly put you in  
his movie. You'd have  
been his star -

(HMM. STACY SCRUNCHES HER FACEM  
RUEFULLY.)

MR. CONDUCTOR:

Instead of mine. And am  
I glad. Because his  
movie won't be half as  
good as mine, where I  
feature you all as real  
people and as the  
characters you played.

(EVERYONE LOOKS PUZZLED AS MR.  
CONDUCTOR GETS A MOVIE PROJECTOR  
AND ROLL-UP SCREEN ON A TRIPOD.)

MR. CONDUCTOR:

Stacy, would you mind  
unrolling the screen?  
Ever since I read about  
Stuart Little getting  
snapped up in a window  
shade, roll-up things  
scare me.

(THE KIDS AND CONDUCTOR HUDDLE  
AROUND THE PROJECTOR AS MR.  
CONDUCTOR'S FILM STARTS.)

SCENE 14 (CONT'D)

STACY:

Oh look. There's Kara  
and Dan and who-- Oh no!  
Oh, please. It's me. I  
can't believe it. Oh,  
look at Schemer!

(EVERYONE LAUGHS, POINTING TOT HE  
SCREEN.)

STACY:

This is wonderful. You  
got it all.

MR. CONDUCTOR:

See! Everyone's in my  
movie.

(WE HEAR MR. CONDUCTOR'S  
ANNOUNCEMENT AS A VOICE OVER A  
MOVIOLA-TYPE, B/W RE-RUN OF THE  
WILD SCENE WITH THE DIRECTOR.)

STACY (V.O.):

Ladies and Gentlemen.  
CAst and friends.  
Shining Time Station is  
proud to present...

(WE HEAR STACY WHISPER, "MR.  
CONDUCTOR, WHAT'S YOUR TITLE?" HE  
ANSWERS: "PRODUCER-DIRECTOR"  
STACY SAYS: "NO, THE MOVIE TITLE"  
HE ANSWERS: "A LITTLE LIGHT  
MADNESS")

STACY (V.O.):

"A LITTLE LIGHT MADNESS"  
starring...

(WE HEAR STACY ANNOUNCE PRODULY, AS  
THE LAUGHTER BUILDS BEHIND HER.)

Starring Everyone!

CREDITS.